

Accessories of Design

Dr. Mukesh Kumar Lalji¹, Sushma Sharma², Ar. Babita Malhotra³, Jyoti Mehra⁴,
Ar. Raj Prajapati⁵, Ar. Sandhya Kasibhatla⁵, Ar. Prashant Budhiya⁶, Dr. Sheetal Sharma⁷

¹Vice-Principal, Department of Technical Education, Employment and Skill Development,
M. P. Govt. S. V. Polytechnic College, Bhopal, Madhya Pradesh, India

²Head Administration, Kandivali (E), Mumbai, Maharashtra, India

³Practicing Architect, New Delhi, India

⁴Accessory Designer, Karnal, Haryana, India

⁵Practicing Architect, Raipur, Chhattisgarh, India

⁶Practicing Architect, Bilaspur, Chhattisgarh, India

⁷Professor and Dean, School of Architecture, Vellore Institute of Technology University,
Bhopal, Madhya Pradesh, India

ABSTRACT

Elements of Design needs to be carefully studied and applied to creation of any space. Design sometimes suffers from a dilemma about combination of Art and its appreciation elements of Design. Light in a house not solely either an art or a science but is a combination of both. Applied design is not like physics or biology or writing or painting, but; it involves these areas and more. Design tends towards a generalized approach, collecting specifics from diverse areas as needed. Design is a combination of art, science, technology and intuition. Composition of rhythm Balance, Contrast and light in a built space plays an important role in the functioning and feeling of an space. Apart from the basic design elements there is always an added feature associated with the design and it is termed as accessories. This added feature may be a kind of light. Colour, shade, Proportion, Shape or anything else added which elaborates the whole design and makes it's a unique combination of Aesthetics and utility. Lustrous, Luminous, rendered and graphical applications to basic design create a balance and harmony within the space and its surrounding.

This paper discuss about the Visual element of design as an accessory in accordance with luminance and Lustrous element which when added make the Design different from the others. and the techniques used to incorporate them in ideal spatial creation. Balance and Positive combinations of form and functions

KEYWORDS: Light, Colour, Luminous, Lustourous

How to cite this paper: Dr. Mukesh Kumar Lalji | Sushma Sharma | Ar. Babita Malhotra | Jyoti Mehra | Ar. Raj Prajapati | Ar. Sandhya Kasibhatla | Ar. Prashant Budhiya | Dr. Sheetal Sharma "Accessories of Design" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-5 | Issue-4, June 2021, pp.932-936, URL: www.ijtsrd.com/papers/ijtsrd42475.pdf



IJTSRD42475

Copyright © 2021 by author (s) and International Journal of Trend in Scientific Research and Development Journal. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0>)



1. INTRODUCTION:

The introductory foundation of art and design deals with the elements and principals of design composition. It entails a brief knowledge of Indian religion, traditional and contemporary art and their uses in home. It also gives experience in freehand drawing, scale drawing, knowledge of law of field size and creating designs of art objects. Design is very much a part of our daily lives, it is found in nature as well as in man-made environment. Shapes, forms, colours texture etc. all combine to become a unify whole, which is commonly called "a design" arrangements one becomes aware of shapes, form, colour and texture. When each individual part (element), unifying in its own way, has carefully been placed together with all the other parts, it results in a unifying and beautiful whole (one design). Designing then is the act of arranging things to create a single effect. In designing the "elements" are the things we work with and the principals are what we do with them (elements). Space, line, shape, form, colour, value and texture are the elements with which artist work at create a design.

The principal such as- balance, movement, repetition, emphasis, and contrast are 'what' artists do with the design elements to make a pleasing and satisfying "art form"

The making of a design comes spontaneously to the person who has native ability. For him, an unconscious feeling for organization and designing, is a completely creative experience. The designing process is a form of organization in which, the elements are a collection of units. These units, in the field of art, happen to be size, shape and colour. A good design is built-up, as logically as any other type of organization. It may also be compared to a form, for the movement of a sonata (musical composition in three or four movements) or to the plan of a city, etc.

The knowledge of a logical process for making a design is of interest and also a matter of intelligent appreciation, of the things one uses. To the person, who would make designs, it shows an easy, consistent method of working. By observing the principles of art and design composition, which are described in the previous chapters, anyone can learn to make orderly, acceptable designs. Since design is a form of

self expression, one may accept to add quality and individuality to his work, in the measure of his appreciation and imagination. One must remember that, mere correctness- adherence to the principles of design- will not insure beauty. A design may show the application of all the principles and still be lacking in character or style. Hence the blending of colours, effects of light and many more such added features are required to make the design fully functional and Aesthetically proven to be soothing. Hence Accessories are the recognized measures for judging a design and one must learn all the principles of art and the proper application of the same, in evolving a design.

There are two considerations in every design: Design and Accessories, Along with Design the added accessories attached to it play a significant role in enhancing the overall appearance and hence and should get the designer's and owner's first consideration.

2. Accessories

In every design there are certain elements which are of primary importance and other that are of secondary importance. The items that are of secondary importance are supporting items but are never the less, aesthetically and functionally necessary for the design. These supporting items are called "Accessories".

The accessories can be functional as well as decorative. Without accessories a room is sterile. Interior needs to be more than just walls, floor and ceiling. Some people are collectors of furniture and other things and the room should reflect that.

The purpose of accessories, in addition to their basic function, is to dress the room, to make it more interesting, complete and livable. Accessories can be used in creating a visual centre of interest with the help of a rug on the floor, or a picture on the wall. They can help to arrange other elements. Accessories can create a feeling of rising or lowering a ceiling as one desires simply by arranging them carefully and thoughtfully.

Key Points on Accessories: Some do's and don'ts.

- **Overload:** Restrict the temptation to show too much in the room or to overload the senses. It is one of the foremost and very important cautions one should bear in mind.
- **Suitability:** Although the selection of accessories is unlimited, only a certain portion will be appropriate for a particular design. Use such accessories only which are suited in form, style and colour to the rest of the design.
- **Selection:** One should spend time, patience and be discriminatory in selection, to suit the interior.
- **Concept:** One should choose a central feeling, mood or emotion that one wants to create in the room and mould the accessories in to it.
- **Harmony:** Proper balanced relationship between elements of primary importance and secondary harmony in the design. One should relate all parts of the room including accessories to one another through colour, texture, style, material, etc.
- **Changeability:** In the use of accessories, one should allow for at least some movements and change, since living environments are never static and should never be designed that way.

- **Personality:** Accessories allow the user of the room to show his personality and thus, the room becomes a part to him.
- **Sentimentality:** The user may wish to place certain items of sentimental value and such items generally cannot be judged on an aesthetic basis. They must be included regardless of their design value. Try to place such items in an inconspicuous spot.

1.1. DEFINING SPACE BY SHADES AND SHADOWS

- Law of Field size or field proportion
- Perception
- Effects of Natural/ Dim Foggy Conditions
- Lustrous Effects
- Iridescent Effect
- Luminous Effect
- Chromatic Light
- Chromatic Mist
- Luminosity in Mist
- Transparency, Texture, Solidity
- Highlights and Shadows
- Graphic Effects in Architectural Drawing
- Rendering in Architectural Drawings

1.2. DEFINING SPACE BY SHADES AND SHADOWS

Light and shade usually have little part in an objective art (three dimensional arts) because they tend to imply realism. The art of colour owes a great debt to the psychologist for his revealing studies of the nature of human perceptions. To the psychologist, colour is a sensation and highly personal even though the experience of it depends on light energy. Colour is thus an interpretation of the eye and the mind and inner reaction which has little to do with physics or chemistry.

A. Law of Field size or field proportion

Difference of texture appearance and colour are relatively easy to understand. For the effect which may be developed into new principals for the glorification of the art of colour, the artist today needs to add few more terms to the vocabulary if he is to comprehend new dimensions in colour expression. One of them is the law of field size which also might be called **the law of field proportion**. Here is its meaning:-

One has knowledge of areas, objects, and things in the world through illumination. In other words one gains indication of illumination through the appearance of things within the field of view. If most things seem bright – then bright illumination is experienced (the field is light). If most things seen are dim then dim illumination is experienced (the field is dark).

If there is softness or grayness, the experience may be one of the mists – of distance (the field is grayish, atmospheric, and foggy). This is normal to human perception.

Consider the following common place experience- a piece of white material out in the sun, may be showered with as many as 10000 candles of light energy. If this white material is now taken indoors and put in a drawer, it will still appear white, even though, the light intensity is less than 1 candle power.

Colour in bright and dim light will be affected in strength or what is called pronouncedness.

B. PERCEPTION

A given colour, as red, may have a large number of different appearances; it may be filmy and atmospheric like a patch of crimson sky at sunset.

- It may have volume to it like a glass of red wine.
- It may be transparent like a piece of glass.
- It may be luminous like a spot of light or lantern.
- It may be lustrous like a piece of silk.
- It may be iridescent like a gleam of an opal.

It is wholly conceivable that all such red colours could be made to match each other and thus be identical as far as instrumental measurements and physics were concerned; yet, in personal experience, each of these reds would be different, each would have beauty of its own and an effect that would be unique.



Figure 1: A Person see and Urn between two faces

Red is no longer merely red, the question as to what other colour harmonies best with red becomes academic. What kind of red? And will a red surface have the same appeal as a red film colour, a red volume colour, a transparent red, a luminous red, a lustrous red or an iridescent red?

Perception is all important. A person does not merely see what literally is before him; on the contrary, he participates in the art of seeing and adds much on his own. (Refer sketch)

There is but one retinal image and yet perception does strong things to it.

C. EFFECTS OF NATURAL/ DIM/ FOGGY CONDITIONS

A white surface, for examples, will appear to have the same value various lighting conditions; however, under bright light it will be "sharper", "harder", or more pronounced. Under dim light it will appear "softer" or "less pronounced". The same thing takes place with colours. They are more pronounced under bright light than under dim light.



Figure 2: Law of field Size or Proportion: Effect of Natural Light

Now to apply the law of field size or proportion considers the following:-

- When the major field the law of field of a drawing or design, is in fairly light values and pure and clean hue, bright illumination will be implied (refer sketch)
- When the major field is dim and where colours are slight blackish/grayish, dim/dark illumination will be implied (refer sketch).

The major field of drawing or design can establish certain illumination quality such as bright, dark and grayish and form this establish quality, the artist is able to make his incidental touches of hue, for the things to appear lustrous, iridescent, luminous and the like.

Illumination creates and destroys objects and space, just as it is needed, conveys visual impressions to the eye and brain. The ability to see colour, structure, form, texture and the like naturally depends on light, at the same time the quality of illumination is judged by the appearance of things in the field of view, (refer sketch), which implies foggy atmospheric condition.

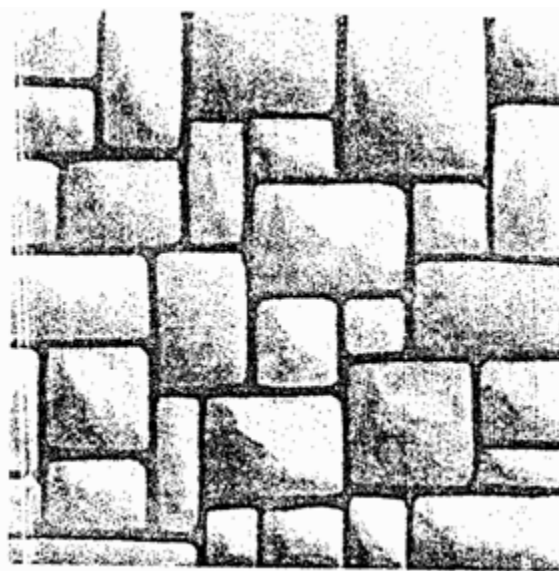
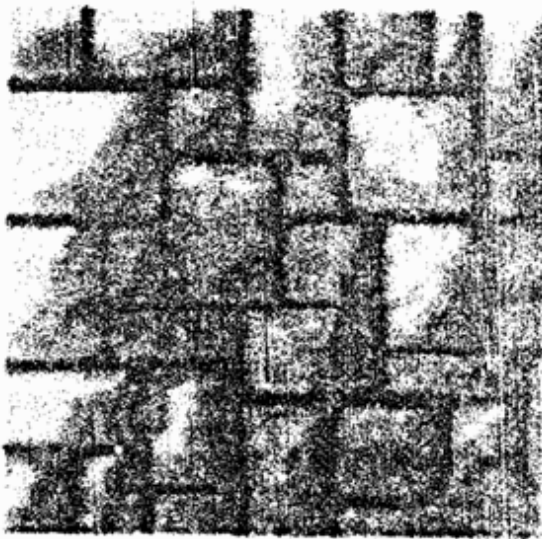


Figure 3 Law of Field Size or Proportion –effect of Dim Light

Thus one knows it is a summary or cloudy day, without having a look up at the sun or sky. He judges illumination by the way the world looks; however; whether the day is bright or dim, the colour of familiar things remain quite stable i.e. white does not turn grey when shadow passes over the sun nor would a grey surface turn white, if sunlight strikes it. Here is the big difference between eyes and cameras. With camera, an over exposure of a grey surface would result in a white photographic print and an under exposure of white surface would result in grey. However, in vision, there are no such over and under exposures. The world persists in remaining normal, regardless of shifts in illumination.

In perceptions, illumination qualities are deliberately controlled... if the field of drawing is carefully adjusted, shaded areas (blackish), which imply dim light, may be used as a foil to create unusually lustrous effects. A GREYISH AREA MAY BE USED TO create iridescent effects. Whether the effect of creative expression is pictorial or abstract, realistic or non-objective, a painting or a design, the colour scheme may readily be converted to a colour affected to a colour effect.



Law of field size or proportion - effect of foggy condition

Figure 3 Law of Field Size or Proportion L Effect of Foggy Condition

1.3. LUSTROUS EFFECT

A lustrous effect in colour is to accomplish in a simple way, an altogether logical and evident principle. A drawing or a design is, to represent one consistent effort in which all details are carefully integrated and all incidental parts support this effect. One must use the larger area of this field to dramatise and feature the smaller touches. This is, to convey a unique and striking visual impression. One can do this by holding its colour under careful control, grading them and manipulating them in ways that will delight the eye with remarkable novelty and beauty. The quality of luster in colour is somewhat psychological. What is the difference visually between a piece of red cotton and a piece of red silk? Silk appears shinier and richer. It is brighter than the red pigment of medium value.

If the larger area of the drawing is composed of a slightly shaded hue and if such a separation is fairly uniform, the eye will sense that colours seen are natural enough, but in moderately dim illumination. Here, the field will be on a darker side; now if incidental touches of pure and intense colours are added, they will appear exceptionally brilliant in comparison with softer quality of the large area. They will be brighter than normal hence lustrous. The effect, of course, is a visual one. Luster is seen as an illumination.

There are various types of lusters seen by the eye and each is visually unique. Silk differs from satin. Luster may be translucent like a fine metallic cloth or bold and sharp like a solid polished metal.

Once the principle of luster is grasped as a visual and perceptual interpretation, it can be executed in any medium. Printed cotton, for example of pile fabrics or carpeting, can be made to glisten. Here, luster may be put in the eye, so to speak and does not have to be in the medium used. A luster, like metal, has sharp highlights and shadows. Incidentally, a lustrous surface or object may be in quite another colour. However, the true luster of a red vase is rich and vivid. Here is a secret; the uniform suppression of the field in shadow-blackness-giving smaller touches of pure colour is what gives the impression of luster.

1.4. THE IRRIDESCENT EFFECT

To stimulate the phenomenon of iridescence, as in the mother-of-pearl, the opal and the like, the uniform

suppression must be in terms of a grey field. Uniform suppression, of the field in shadow (blackness), is the secret of making smaller touches of pure colour appear lustrous.

What happens is that, the minute structural character of the surface, splits a ray of light into its component parts and the eye sees various spectral hues (colours) separated from each other. IN accordance with the law of field size or proportion, the major area of drawing or design must be predominantly grayish in tone. This will serve to give the eye an illusion of mistiness and uniformly reduced chromo with this softness as a key; incidental touches of pure hues or clear tints, will then take on a fascinating glint and appear to shine as though endowed with an inherent luminosity.

Colour hold a magic key to the sense of sight hence it is said that "Colour, rather than shape is more closely related to emotion."

1.5. THE LUMINOUS EFFECT

The illusion of luminosity in art is one of the highest expressions possible with colour. Value its aesthetic merit as you wish – but as an effect, striking to the eye and appealing to human emotions, it is rare among all colour achievements. Luminosity is seen in sunlight, on snow, in translucent objects, in water, sky, sunset, in certain flesh tones, in the luster of silk etc. These touches have a commonplace in life.

A luminous quality of a hue can be accentuated in several ways. The simplest method is to surround it with dark values. (Refer sketch).



Figure 4: effect of Luminosity

Next is to surround it with its opposite. Both of these practices are traditional. It is said that, "a colour must be brighter than a white surface, under the same conditions, if it is to be characterized as luminous." This is the law.

It should be recognized that, luminosity in human experience is not necessarily related to the volume of light that reaches the eye. In dim surroundings, a mere candle flame will appear luminous. Yet, out in the open on a sunny day even a sheet of white paper will not appear luminous, even though it may actually have the brightness of a thousand candles. Everything depends on what is seen in the general field of view and this will inform the eyes as to the nature of the colours before it. (Relativity).

For a drawing to appear luminous, the following conditions must be followed:-

The area to be made luminous must be relatively.

1.6. Graphic effects in Architectural Drawing

Graphic effects are only decorative accessories to architectural drawing. They furnish design and plans their special finish, good disposition and artistic layout, characterize the perfect architectural drawing. A great deal of time and work is employed by the designer in trying to provide special finish which brings "LIFE" to technical drawing. The drawing of trees, animals, human beings and vehicles, elaborately avoiding the details by their simple, yet, imaginative designs, acquire specialty in form, which raises them from merely practical fields to an artistic sphere.

The pleasure of applying such skills in design should make the graphic element an end in itself because an exaggeration could give the impression that errors made in the actual plan need to be hidden.

Architectural rendering and dimension is the pictorial study which makes it possible to visualize structures while they are still in the design stage. It is an indispensable tool for architects.

1.7. Rendering in Architectural drawings

The modern construction is complex and complicated. But what would it be like, if instructions were merely by words alone? The answer is that, a large building such as a skyscraper could not be built at all, while even the smallest building would require direction on the job by resident architects. With the result, one architect could have built only few buildings during his lifetime.

Drawing then, is of great value, not only to the designer but to all mankind in this society. The architectural picture or rendering has become important and an indispensable part of today's practice. The picture is a bridge between the intellect of the client and that at the designer-common ground without hard to understand technicalities. It is also important to the designer himself, in his means of visualizing the design of the structure and hereby, eliminating flaws in the design.

2. Conclusion

Creating the illusion of depth involves a little more understanding about the relationships of objects in your line of sight and the implied distance between them. To understand the concept of depth, let nature guide you. Gaze toward a horizon and notice what happens to the colors in the distance. Distant hills appear grayer and lighter in color, making them appear misty or hazy. Closer objects look darker at the base, and then gradually lighten in color as they rise. To incorporate the illusion of depth, use many gradations of your colors, placing darker, more intense shades in the foregrounds and lighter, grayer tones in the backgrounds.

Accessories enhances your space by allowing you to synchronise your **interior** elements with each other. While **decorating** you must ensure that the things you purchase should have a visual appeal as well as functional in usage.

References:

[1] Bechu, A., Bechu, C., 2020. Using architecture to reconnect cities with nature. *Field Act. Sci. Rep.* (20), 52e57. <http://journals.openedition.org/factsreports/5692>.

[2] Cruz, E., 2018. *Biomimicry World Tour: research project in architecture and civil engineering* 2015e2016.

[3] Bechu, A., Bechu, C., 2019. Using architecture to reconnect cities with nature. *Field Act. Sci. Rep.* (20), 52e57. <http://journals.openedition.org/factsreports/5692>.

[4] Chayaamor-Heil, N., Hannachi-Belkadi, N., 2016. Towards a platform of investigative tools for biomimicry as a new approach for energy-efficient building design. *Buildings* 7 (1), 19.

[5] Cruz, E., 2015. *Biomimicry World Tour: research project in architecture and civil engineering* 2015e2016.

[6] Doorn, W., Meeteren, U., 2014. Flower opening and closure: a review. *J. Exp. Bot.* 54 (389), 1801e1812.

[7] Gerum, R., et al., 2013. The origin of traveling waves in an emperor penguin huddle. *New J. Phys.* 15 (12), 125022.

[8] Gissen, D., 2013. *Subnature: Architecture's Other Environments*. Princeton Architectural Press.

[9] Gruber, P., 2011. *Biomimetics in Architecture: Architecture of Life and Buildings*. Springer, Germany.

[9] Hensel, M., et al., 2010. *Emergent Technologies and Design: towards a Biological Paradigm for Architecture*. Routledge, USA.

[10] ISO 18458, 2015. *Biomimetics e Terminology, Concepts and ethodology*, May 2015, first ed. (Switzerland).

[10] Arabindoo, P. 2014. *Urban Design in the Realm of Urban Studies*. In *Explorations in Urban Design*, ed. M. Carmona. London: Ashgate.

[11] Archeological Project Services, Historic Building Survey of Nissen Hut, Hartwel Lodge, Moorlane, Roughton, Lincolnshire, report compiled by Gary Taylor BA (Hons) MA MSc, Lincolnshire County Council, June 2009. Source: http://archaeologydataservice.ac.uk/catalogue/adstdata/arch-1045-1/dissemination/pdf/BR_NissenHut_HartwellLodge_MoorLane_Roughton.pdf

[12] Archer, David & Rahmstorf, Stefan, *The Climate Crisis – an introductory Guide to Climate Change*, Cambridge University Press 2010

[13] Bahamon, Alejandro (ed.), *PreFab – Adaptable, Modular, Dismountable, Light, Mobile Architecture*, Loft Publications S.L. and HBI, an imprint of Harper Collins Publishers, New York, 2002

[14] Barraza, Hansy Better, *Where are the Utopian Visionaries? Architecture of Social Exchange*, Periscope Publishing, Pittsburgh, 2012

[15] Bergdoll, Barry & Christensen, Peter, *Home Delivery. Fabricating the Modern Dwelling*, The Museum of Modern Arts, New York, 2008

[16] <https://www.apqs.com/add-luster-luminosity-and-depth-to-your-quilts/>